



WES MONTGOMERY / DANGEROUS

- 1 IF I SHOULD LOSE YOU (TAKE 2-ALTERNATE) 6:10
- 2 S.O.S. (TAKE 2-ALTERNATE) 4:46
- 3 YESTERDAY'S CHILD 4:20
- 4 DANGEROUS 8:12
- 5 LOLITA 5:13
- 6 BLUES RIFF (TAKE 7) 4:13
- 7 STELLA BY STARLIGHT (TAKE 1) 9:54
- 8 STELLA BY STARLIGHT (TAKE 2) 10:51
- 9 ON GREEN DOLPHIN STREET (TAKE 2) 7:10

## WES MONTGOMERY—GUITAR

WITH

BUDDY MONTGOMERY, MONK MONTGOMERY, BOBBY THOMAS,  
JOHNNY GRIFFIN, WYNTON KELLY, PAUL CHAMBERS, JIMMY  
COBB, MELVIN RHYNE, GEORGE BROWN, PAUL HUMPHREY

#1-6 ORIGINALLY PRODUCED BY ORRIN KEEPNEWS,  
AND RECORDED AT PLAZA SOUND STUDIOS, NEW YORK CITY;  
JANUARY 3, 1961 (#1); NOVEMBER 27, 1963 (#3-6).

#2 RECORDED LIVE AT TSUBO'S IN BERKELEY, JUNE 25, 1962.

#7-9 RECORDED LIVE AT THE CELLAR, VANCOUVER, BC, CANADA;  
APRIL 16, 1961.

#1-6 ORIGINALLY ISSUED ON *WES MONTGOMERY: THE COMPLETE RIVERSIDE RECORDINGS* (12RCD-4408-2). #7-9 ARE PREVIOUSLY UNISSUED TRACKS FROM THE LIVE RECORDING THAT PRODUCED *THE MONTGOMERY BROTHERS IN CANADA* (FANTASY 8066). ("ON GREEN DOLPHIN STREET" RECORDED FOLLOWING CONCERT, WITHOUT AUDIENCE.)

REMASTERING, 1999—JOE TARANTINO (FANTASY STUDIOS, BERKELEY)

TOTAL TIME 61:25 • STEREO/AAD

[HTTP://WWW.FANTASYJAZZ.COM](http://www.fantasyjazz.com)

MILESTONE RECORDS, TENTH AND PARKER, BERKELEY, CA 94710.

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**THIS COMPILATION** BRINGS TOGETHER SIX TRACKS THAT HAD PREVIOUSLY BEEN AVAILABLE ONLY ON WES MONTGOMERY: THE COMPLETE RIVERSIDE RECORDINGS BOXED SET, AND THREE UNISSUED ALTERNATES FROM A MONTGOMERY BROTHERS FANTASY DATE. FEATURED PERFORMERS INCLUDE TENOR SAX GREAT JOHNNY GRIFFIN, THE DEFINITIVE RHYTHM TEAM OF WYNTON KELLY, PAUL CHAMBERS, AND JIMMY COBB, AND, OF COURSE, BUDDY AND MONK MONTGOMERY. THESE RARE ALTERNATES SERVE TO UNDERLINE WES'S POSITION AT THE TOP OF THE MODERN GUITAR CLASS. NO DIEHARD FAN WILL WANT TO MISS HIS BLISTERING IMPROVISATIONS ON THE TWO PREVIOUSLY UNRELEASED VERSIONS OF "STELLA BY STARLIGHT," WHERE WES IS TRULY "DANGEROUS," SOARING TO HEIGHTS THAT NO SUBSEQUENT GUITARIST HAS EVER MANAGED TO ATTAIN.



The tale of Wes Montgomery is, by now, a familiar one—how this self-taught Indianapolis-born virtuoso first gained attention playing with his brothers, how he became the most important and imitated jazz voice on the electric guitar since Charlie Christian, how he died in 1968, at the height of his fame, just 45 years old, leaving behind a huge pile of brilliant recordings. And now that legacy has grown a bit larger, thanks to this set of alternate takes and unissued tracks, all of them, until now, unattainable on a single CD release.

The collection opens with an easy 1961 stroll through “If I Should Lose You” by the Montgomery Brothers plus drummer Bobby Thomas. Wes and Buddy state the theme in close guitar and piano voicings that bring to mind the King Cole Trio. In his solo chorus, Wes displays his signature rich, round tone—remember he always used his thumb, never a pick—while Buddy’s engaging half-chorus is filled with skittery, double-time phrases.

Recorded live in 1962, Wes’s “S.O.S.” unites him with tough tenor Johnny Griffin and the same state-of-the-art rhythm section (Wynton Kelly, Paul Chambers, Jimmy Cobb) that drove the Miles Davis Quintet from 1959 to 1962, and the guitarist’s smokin’ Half Note sessions of 1965. With his relentless energy and urgent tone, Griff is excitement personified. Wynton’s two choruses remind us of the great loss suffered by the jazz world when this underappreciated talent departed in 1971.

Next up: a tasty 1963 set by Wes, organist Mel Rhyne, and drummer George Brown. Wes was working in the organ-guitar bag well before his legendary collaborations with Jimmy Smith, and Rhyne, another Naptown native, proves a worthy partner. In the late 1960s the organist moved to Wisconsin, where, as Milwaukee’s resident jazz legend, he continues to carry this venerable tradition forward.

The trio plays the seldom-heard ballad, “Yesterday’s Child,” fairly straight, with Wes building his solo largely on sensitive single-note lines that paraphrase and embellish the melody. Mel Rhyne handles the first solo on Wes’s original, “Dangerous,” with clipped, spidery phrases and effective use of space. Wes follows, his

funky, riff-based statement echoing Mel’s deliberate approach, while George Brown maintains an infectious groove.

For “Lolita,” by the respected pianist and teacher Barry Harris, the trio digs into their Latin bag. Wes opens with his trademark parallel octaves and eases seamlessly into rich chords. Maybe it’s been said before, but it merits repeating: Wes was every bit as dexterous and inventive improvising with his finger-stretching octaves and chords—maybe more so—as he was working in single-note lines.

“Blues Riff,” another original by Wes, represents what must have been, for him, a favorite form, the blues waltz. He had used it in “West Coast Blues” from the classic 1960 Riverside LP, *The Incredible Jazz Guitar of Wes Montgomery* (OJCCD-036-2), and this is a fine follow-up to that celebrated performance. Musician-educator David Baker once remarked that Wes’s “ability to transform even the most trite or pedestrian composition by drawing on his blues roots marks him as one of the great jazz players of all time.” And on this track, those roots are showing.

The Montgomery Brothers, this time with Paul Humphrey on drums, return for the final three tracks, with Buddy switching to vibes. Buddy took up the instrument when he joined the Mastersounds, a cooperative group with a Modern Jazz Quartet-type instrumentation that, during the late 1950s, built a considerable following largely on the West Coast. (Brother Monk was the Mastersounds’ bassist.) These performances—previously unissued tracks from a 1961 Fantasy Records date—reveal that the Montgomery Brothers band was a most egalitarian outfit that allowed each of the siblings his chance to shine.

Buddy is prominent on two breezy and swinging takes of “Stella by Starlight,” handling the melody and then turning out six shimmering and glassy choruses. His refreshing approach and sound seem beholden to neither of the reigning masters of the vibes, Lionel Hampton nor Milt Jackson. But most of all, Buddy takes a deserved step out of his older brother’s long shadow, revealing for all to hear that imagination and resourcefulness run in the Montgomery family. Throughout both his “Stella”

solos Wes effortlessly spins new phrases from previous ones, developing them and expanding upon them in a wonderful display of the spontaneous invention and logic that inform that mysterious, miraculous process called "jazz improvisation." And notice how—except during the trades in the second take—he employs only single-note lines. True, Wes's famous parallel octaves were a trademark (and, once he moved into a more commercial direction, a cliché), but at no time were they a crutch.

"On Green Dolphin Street" turns the solo spotlight onto Monk Montgomery, like his two brothers, an accomplished, yet self-taught, musician. Monk is perhaps best-known for introducing the electric Fender bass to jazz while he was a member of Lionel Hampton's big band in the early Fifties. Here he plays the preferred acoustic model in a clever solo laced with musical quotations.

This track is also an instructive example of the Montgomery Brothers' ensemble style. For three choruses an intricate and tightly knit vibes-guitar variation trades eights with Monk's bass. Then an interlude section, a bit ragged here—this is, after all, an alternate take—separates Monk's solo and his out-chorus. Buddy is heard during that interlude, and Wes plays a supporting role throughout. More than 30 years after his departure, Wes Montgomery occupies a rare and rarefied status, sitting among that pantheon of singular jazz artists who left a unique mark on the music. The knowing jazz audience rightly treasures every track, every chorus, every note that he gave us. And so, the discovery and release of this hour-plus stash of largely unheard Wes Montgomery music—most of it hard-to-find, some of it unavailable—is, without question, cause for celebration. And what is the best way to celebrate Wes's musical legacy? Just listen.

—Bob Bernotas

New York, October 1999

Bob Bernotas is a freelance jazz journalist and historian.

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FANTASY, INC., TENTH AND PARKER STREETS, BERKELEY, CALIFORNIA 94710

WES MONTGOMERY—GUITAR, WITH

ON #1:

**BUDDY MONTGOMERY**—PIANO  
**MONK MONTGOMERY**—BASS  
**BOBBY THOMAS**—DRUMS

RECORDED AT PLAZA SOUND STUDIOS,  
NEW YORK CITY; JANUARY 3, 1961.

#2:

**JOHNNY GRIFFIN**—TENOR SAXOPHONE  
**WYNTON KELLY**—PIANO  
**PAUL CHAMBERS**—BASS  
**JIMMY COBB**—DRUMS

RECORDED IN PERFORMANCE AT  
TSUBO'S, BERKELEY; JUNE 25, 1962.

#3-6:

**MELVIN RHYNE**—ORGAN  
**GEORGE BROWN**—DRUMS

RECORDED AT PLAZA SOUND STUDIOS,  
NEW YORK CITY; NOVEMBER 27, 1963.

#7-9:

**BUDDY MONTGOMERY**—VIBES  
**MONK MONTGOMERY**—BASS  
**PAUL HUMPHREY**—DRUMS

RECORDED IN PERFORMANCE AT THE CELLAR,  
VANCOUVER, BC, CANADA; APRIL 16, 1961.

ORIGINALLY PRODUCED BY ORRIN KEEPNEWS (#1-6 ONLY)  
ORIGINAL RECORDING ENGINEERS—RAY FOWLER (#1, 3-6), WALLY HEIDER (#2)  
REMASTERING, 1999—JOE TARANTINO (FANTASY STUDIOS, BERKELEY)

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ART DIRECTION, DESIGN—JAMIE PUTNAM  
PHOTOGRAPHY—CHUCK STEWART

FANTASY, INC.

*Tenth and Parker Streets*

BERKELEY, CA 94710

PLACE  
STAMP  
HERE

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(ROBIN-RAINER) FAMOUS MUSIC-ASCAP 6:10

**2 S.O.S.** (TAKE 2-ALTERNATE)  
(WES MONTGOMERY) TAGGIE MUSIC-BMI 4:46

**3 YESTERDAY'S CHILD**  
(CHARLES DeFOREST) P.J. LADY HAWKE PUBL.-BMI 4:20

**4 DANGEROUS**  
(MONTGOMERY) TAGGIE-BMI 8:12

**5 LOLITA**  
(BARRY HARRIS) ORPHEUM-BMI 5:13

**6 BLUES RIFF** (TAKE 7)  
(MONTGOMERY) TAGGIE-BMI 4:13

**7 STELLA BY STARLIGHT** (TAKE 1)  
(YOUNG-WASHINGTON) FAMOUS-ASCAP 9:54

**8 STELLA BY STARLIGHT** (TAKE 2)  
(YOUNG-WASHINGTON) FAMOUS-ASCAP 10:51

**9 ON GREEN DOLPHIN STREET** (TAKE 2)  
(KAPER-WASHINGTON) EMI FEIST CATALOG-ASCAP 7:10

PROMOTIONAL

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